

Vlacos, S. (2017) British fiction 1930-1945. *Year's Work in English Studies*, 96, pp. 944-952. (doi:[10.1093/ywes/max016](https://doi.org/10.1093/ywes/max016)) [Book Review]

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Deposited on: 31 August 2017

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## XV

## Modern Literature

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AQ19

This chapter has eight sections: 1. General; 2. Pre-1945 Fiction; 3. British Fiction, 1945–2000; 4. Pre-1950 Drama; 5. Post-1950 Drama; 6. Poetry; 7. British Poetry Post-1950; 8. Modern Irish Poetry. Section 1 is by ???;

## 1. General

In assessing the direction of modernist studies in 2015, two related phenomena are notable: firstly, the expansion of modernism as a historical period, as a formal designation that registers various levels of commitment to experimental aesthetics and as a broad artistic response to the experience of modernity continues unabated. Secondly, critics remain steadfast in their efforts to map the intellectual, social, political, and national cultures that fostered modernism as a formal and conceptual category. Many of the books published in 2015 exemplify both of these trends, understanding modernism as a pluralistic array of artistic practices dominant in the first half of the twentieth century (though by no means limited to that chronology) while also attending to the specific contexts and environments that made such practices possible. Thus, modernist studies is still firmly committed to a combination of formalism and literary history, and to research that views the aesthetic productions of the era within and across diverse cultural milieus. Such commitment is increasingly urgent, acknowledging as it does the fact that the expansionism of modernist studies raises pressing questions about just how elastic the concept of modernism can or should be. As 'modernism' continues to bear more weight as a critical descriptor, we need scholarship that explains more concretely what the term signifies, not to stem the flow of formerly neglected authors and texts into the canon, but rather to theorize how those authors and texts participate in specific versions of modernism, and to what ends. Several of 2015's most

conditioning. Woolf's *Three Guineas* began life as an ambitious epic on the role of social environment or 'atmosphere', one that she ultimately abandoned. West's *Black Lamb* is the epic on social conditioning that Woolf never wrote, and a defining work for in what Wientzen terms the 'modernist politics of reflex'.

Finally, Patrick Parrinder's 'John Buchan and the Spy Thriller' (in Berberich, ed., *The Bloomsbury Introduction to Popular Fiction*, pp. 200–12) sheds light on Buchan's complex engagement with a mainstream fictional mode as a vehicle for caustic socio-economic critique.

#### (b) *Fiction 1930–1945*

This year saw a significant number of publications devoted to materialist modes of reading, confirming the productive relationship currently enjoyed by late modernist and interwar studies with recent post-dualist theories of materiality and agency. Questions relating to embodiment, affective landscape, material objects, intertext, and the intermedial effects of networks (be they broadcasting networks or artistic transnational networks) were prevalent themes. Continued emphasis upon archival research in the period either provided further testament to this materialist trend or signalled a converse historicist impetus. Either way, the expansion of publicly accessible archives in recent years was an oft-cited catalyst for many projects.

This was certainly the case with the year's work in Beckett studies. From the Bloomsbury Historicizing Modernism series came Iain Bailey's *Samuel Beckett and the Bible*, a study of biblical intertextuality across Beckett's oeuvre. The Bible, following Bailey's approach, is neither a parent text nor a body of ahistorical teachings. Indeed, Bailey argues that within our increasingly secular literary culture, Beckett's biblical allusions are all too often taken for granted, overlooked in the criticism or hastily elided with timeless philosophical themes. Yet this kind of timeless abstraction is incongruous to contemporary Beckett studies in general, where the disclosure of new and previously private documents has encouraged a turn towards material history and the archive in recent years. Accordingly, Bailey's study seeks to redress this incongruity with an analysis of Beckett and the Bible as historically situated intertexts. The Bible is thus more than a stable storehouse of tropes and idioms for Beckett; it is, Bailey suggests, a 'canon or corpus' (p. 7) riven by internal inconsistencies and repetitions, which Beckett then tracks and traces in the recurrences of his own writings, and still very much a living, responsive component of his predominantly Christian cultural context. The question Bailey seeks to pursue therefore is 'how something in Beckett comes to count as "biblical"' (p. 9). Clearly this entails far more than a simple decoding or allegorizing of latent textual content. One of Bailey's central contentions is that the Bible was not a mere source text amongst many for Beckett; its living fealty (personal, national, or pedagogical) was something he sought to explore rather than contain through stable allusion, with the result that 'there are not a fixed, finite number of biblical presences in the Beckett oeuvre, waiting to be found' (p. 11).

Another fallacy he seeks to unpick is the largely biographical assumption that Beckett's Bible was forged, and so to a large extent fixed, in Beckett's imagination early on in childhood. Of particular interest in this context is the discussion in chapter 5 of Beckett's bilingualism and contrasting attitudes to French and English biblical allusion. These divergent modes of interpolation underscore the material and textual (as opposed to fixed or purely intellectual) bases behind Beckett's biblical appropriations.

Critiquing naively historicist or biographical interpretations of Beckett's Bible, Bailey deploys a broadly genetic and intertextual approach to the Beckett archive (he elaborates upon the methods and merits of genetic intertextuality in chapter 3). As a pervasive and productive cultural force at the time of writing, the Bible's influence suffuses many inexplicit elements of Beckett, he claims. By bringing those energies to light with archival methods, Bailey also helps to illuminate those tacit cultural influences explored by Beckett at the time of writing.

Another study to issue from new archival access is Natka Bianchini's *Samuel Beckett's Theatre in the America*, which focuses upon Beckett's theatrical productions and his working relationship with the American director Alan Schneider. The study comes as part of a new series devoted to Beckett's interdisciplinary legacy for subsequent artists, writers, and thinkers and is intended to 'reconnect Beckett with his own cultural and historical situation'. Bianchini's project is explicitly motivated by new archival access and aims at recovering Beckett studies from what the series editor terms its 'ahistorical phase'.

Two notable works of philosophical criticism in Beckett studies were S. E. Gontarski's *Creative Involution: Bergson, Beckett, Deleuze* and David Kleinberg-Levin's *Beckett's Words: The Promise of Happiness in a Time of Mourning*. The latter sets out to enrich our understanding of Beckett's philosophical relation to language from the perspectives of Walter Benjamin and Theodor Adorno. Significantly, *Beckett's Words* is the third volume in a trilogy of works by Levin dedicated to what Gerald Bruns refers to as 'an unorthodox philosophy of hope'. The promise of hope in the title of this study is a paradoxical potential evinced, so Levin claims, by the experience of mourning and catastrophe. Following the dialectical models of Benjamin and Adorno, Kleinberg-Levin argues that Beckett presents disaster as the condition for the possibility of hope; and it is hope for the future, rather than any indwelling property, which constitutes the essence of happiness in the precarious desublimated universe of Beckett and the Frankfurt school. The fact that Levin chooses to focus predominantly on Beckett's middle and later works, *How It Is* [1964], *The Trilogy* [1953], and *Texts for Nothing* [1967], is also significant, since Beckett for Levin was clearly much closer to his modernist forebears than late modernist ascriptions generally admit. Indeed, the high modernist trope of redemption through artistic freedom or, in this case, poetic freedom is the guiding axiom for this work and receives explicit treatment in the context of Benjamin's secular messianism.

With respect to these redemptive strains, one of work's signal achievements is Levin's attention to philosophical energies less frequently discussed in Beckett studies. Whilst more orthodox references, such as Schopenhauerian or

Nietzschean nihilism, or the absurdist affirmations of existentialism or the aporetics of poststructuralism, tend to consolidate a pessimistically monadic Beckettian world view, Levin's philosophical references point to something quite different. Accordingly, in *How It Is*, Levin elicits a 'theological dimension' to the work's pervasive gloom, 'illuminated', he claims, 'by the remembrance of the promise of social reconciliation, a redemption of our humanity borne by language' (p. 196). It is the social dimension to Levin's eschatological reading which makes his claims for language distinctive.

Gontarski also invokes creative sociality or being-with-others in Beckett, albeit to markedly different ends. The 'involution' of the title derives from Deleuze and Guattari, for whom the term articulates, among other things, a mode of deterritorialized or post-dualist becoming characterized by multiplicity and the dissolution of boundaries. Neither evolutionary nor devolutionary, lacking both telos and determinate ground, 'creative involution' also describes the shape of Beckettian imagination according to Gontarski. Beckett's withdrawal from figure and ground, his commitment to summoning thoughts beyond rationalist representation, involves the dissolution of unified identity and the proliferation of ambiguously related minds or mental states which, whilst clearly not determinate beings, are evidently something other than nothing. As a becoming-other-than-identity, 'creative involution' also invokes the all-important mediatory figure of Henri Bergson, whose *Creative Evolution* [1907] proposed an alternative to Darwinist evolution based upon the principle of a creative spark or *élan vital*, an imperceptible *something* that distinguishes human propagation from the merely animal and material. Gontarski's genealogy of involution and creativity pivots upon the perception of a shared approach to non-Cartesian ontology between the three figures, and one to which a critique of rationalist empiricism, rationalist representation, and rationalist conceptions of nothingness and zero are central. Gontarski reads canonical texts like *Murphy*, *Watt*, and *The Unnameable* alongside less explored theatrical works such as 'Ohio Impromptu' [1981] and 'That Time' [1974].

The intellectual affinities of Beckett and Deleuze were also the subject of S.E. Wilmer and Audronė Žukauskaitė's edited collection, *Deleuze and Beckett*, which includes a previously published article by Gontarski on the subject (pp. 36–59), as well as an essay on 'Ideas in Beckett and Deleuze' by Anthony Uhlmann (pp. 23–35). Other contributions include an essay on Beckett, Deleuze, and schizophrenia by Benjamin Keatinge (pp. 81–96); Isabelle Ost on Beckett, Deleuze, and Lacan (pp. 97–110); and David Addyman on Beckett, Deleuze, and Bergson (pp. 137–51).

Edited by Dirk Van Hulle, the *New Cambridge Companion to Samuel Beckett* is split into three sections, 'Canon', 'Poetics', and 'Topics', containing fifteen essays by an impressive roll-call of Beckett scholars that include Anthony Uhlmann's 'Beckett's Intertexts' (pp. 103–13); Jean-Michael Rabaté's 'Love and Lobsters: Beckett's Meta-Ethics' (pp. 158–69), S.E. Gontarski's 'Samuel Beckett and the "Idea" of Theatre: Performance through Artaud and Deleuze' (pp. 136–43); Peter Boxall's 'Still Stirrings: Beckett's Prose from "Texts for Nothing" to "Stirrings Still"' (pp. 33–47); and Ulrika Maude's 'Beckett, Body and Mind' (pp. 170–84).

Finally, with regard to Beckett studies, Andrew Gaedtke's 'Prey to Communications: Samuel Beckett and the Simulation of Psychosis' (*ModCult* 10:ii[2015] 227–49) explores the author's evolving treatment of psychosis, from a thematic feature of the early narratives to a formal and phenomenological principle of his later radio plays. Gaedtke argues that Beckett's theatrical successes following *The Unnameable* and the creative impasse commonly ascribed to its completion have tended to mask the critical importance of his radio work for his development overall. Radio offered Beckett the opportunity to explore and in some ways to directly instantiate the kind of psychological and ontological ambiguities previously only described in narrative form. Since its inception radio technology has prompted speculative anxieties regarding the transmission of personal mental frequencies, brain-waves, and inner thoughts. As such, it provided Beckett with an ideal medium to interrogate conditions of personal identity and the kinds of narrative dissolution associated with psychotic breakdown. Through readings of the radio plays *Embers* [1959] and *Rough for Radio, I* [1973], Gaedtke demonstrates that mental illness was far more than a casual or prurient interest for Beckett, and that the questions Beckett interrogates through the formal and technical constraints of radio were also being asked by clinicians and psychologists of the era. With plays such as *Embers*, Beckett trades on the restrictions of radio, not least the lack of visual cues and the centrality of disembodied voices, to enact the ontological confusions of schizophrenic hallucination. Gaedtke asserts the ethical importance of these experiential renderings and their historical significance for Beckett studies.

The social and aesthetic potential of radio is also at the heart of Melissa Dinsman's *Modernism at the Microphone: Radio, Propaganda, and Literary Aesthetics During World War II*, which focuses specifically upon the various 'turns to radio' enacted by modernist and late modernist writers, including Ezra Pound, Archibald MacLeish, T.S. Eliot, Thomas Mann, E.M. Forster, Louis MacNeice, Dorothy Sayers, George Orwell, and Mulk Raj Anand during the Second World War. Dinsman combines socio-intellectual history, citing radio's import for the Frankfurt school of critical theory for instance, with the individual histories of these literary turns, which were often the result of restricted literary opportunities during the war. The introductory chapter provides an informative overview of radio in relation to key modernist figures and to modernist aesthetics more generally. It conveys both contemporary reservations regarding radio as a form of mass communication and some of the ways in which it helped to inspire modernist innovation. This discussion, concerning largely the 1920s and 1930s, establishes key questions which are then pursued in specific contexts. Not least of these is whether radio can move and educate its listeners by means other than passive or propagandistic instruction. And this question is central to the chapter on George Orwell, since it preoccupied him, and goes some way to explaining the ambivalence of his wartime relation to the BBC, and the apparent contradiction of Orwell's attacks on propaganda in *Homage to Catalonia* [1938] and *Nineteen Eighty-Four* [1949]. In Dinsman's summation, whilst Orwell was critical of propaganda, it was the uses rather than the medium to which he ultimately objected. This chapter also provides an important rejoinder to the assumed insularity of

late modernism; Orwell's work with the BBC in Burma was arranged on imperialist and propagandistic grounds, but his work there was international in outlook. Contrary to Orwell's own darker visions of mass media and thought control, the radio proved a medium for cultural enlargement and exchange. In Dinsman's words: 'Orwell's Indian Section work proves a material instance of the extreme inter-connectedness of modernist networks made possible by media' in war-torn Europe. Like American radio in the hands of Louis MacNeice, Orwell's radio was an instrument 'of transnational networks in an era of extreme Nationalism' (p. 99).

The growth in critical middlebrow studies continued in 2015 with Ann Rea's edited collection, *Middlebrow Wodehouse: P.G. Wodehouse's Work in Context*, which includes an excellent introduction (pp. 16–33). As a paradigm for reading, the middlebrow category affords serious consideration of class-bound values and judgements and, for Rea, an important frame through which to reconsider Wodehouse's literary style and preoccupations. Wodehouse was sidelined as a populist or trite entertainer by critics of the twentieth century; this volume redresses the dearth of serious critical attention previously paid to him and to middlebrow culture more generally. One of the main ways in which it seeks to do this is by contesting the common perception of Wodehouse as an entertainer blithely out of kilter with his historical situation. In his day, Wodehouse was criticized for failing to take the Great War seriously, for what the critic Robert McCrum latterly referred to as his 'aworldly' quality. High-minded literary types dismissed this lack of historical sensibility accordingly. But by the close of the Second World War, matters had deteriorated significantly for Wodehouse: following civilian capture by the Germans in France, he emerged to make a series of rambling and in no way partisan broadcasts on the Nazi radio network. Branded a traitor in Britain, his books were withdrawn from libraries and his name was tarnished with political disrepute. Although he was never fully exonerated, the general perception of his unworldliness and lack of historical sensibility has served him well in this respect; like one of his own characters, Wodehouse the bumbling aristocrat wound up in a situation graver than he was capable of countenancing. But this view fails to add up if, as this volume suggests, unworldliness was only a ruse. Although Caleb Richardson's contribution addresses this woeful period in Wodehouse's life (pp. 87–105), the main objective of the collection is to contest his reputation for unworldliness and historical insensitivity. Accordingly, Ann-Marie Einhaus examines Wodehouse's self-conscious positioning in the literary marketplace (pp. 16–33) and Ann Rea explores his literary representation of that marketplace (pp. 35–50). *Middlebrow Wodehouse* also contains many thoughtful essays relating to the historical particularity of thematic content such as food, pigs, class, and the musical innovations of Wodehouse's libretti.

Samantha Walton's *Guilty but Insane: Mind and Law in Golden Age Detective Fiction* also deals the populist middlebrow. Her study provides an intriguing analysis of detective fiction writers' conceptions of guilt, responsibility, and psychology between the 1920s and 1940s. The study combines social, medical, and juridical history with a series of literary case studies of work largely produced by women, such as Gladys Mitchell, Marjorie



Allingham, and Christianna Brand, during the 1930s. Dismissed by ‘hard-boiled’ writers like Raymond Chandler, these Queens of Crime were in fact rather more ambivalent and discomfiting in their social portrayals than their reputation suggests. Biological determinism, inherited deviance, and eugenics were hot topics in the interwar period, as was the diagnostic potential of psychology and psychoanalysis. Walton demonstrates how Golden Age writers capitalized on these questions narratologically whilst challenging readers to reassess their moral assumptions. Chapter 1 explores diagnosed insanity as a plot device for murder mysteries. Enlarging upon the genre’s contribution to the spread of psychological and psychoanalytic methods within the popular imagination, Walton also demonstrates how crime writers used these new categories of judgement to destabilize conventional ideas of fairness and justice. Subsequent chapters examine texts which probe the M’Naghten Rule, the principle that defendants are assumed to be sane and responsible for their actions unless medically proven otherwise. Walton explores engagements with philosophical questions in these texts regarding free will and conceptions of breakdown and neurosis in the wake of the Great War. Gladys Mitchell’s *The Saltmarsh Murderers* [1932] and *St Peter’s Finger* [1938] are singled out for their up-to-date psychoanalytic handling of sanity and criminal culpability and for drawing attention to the shortfalls of contemporary legal definitions of insanity. One of the Golden Age’s most prolific authors, Mitchell’s *When Last I Died* [1941] also receives special attention in the context of inherent or inherited criminality. Other works covered include Agatha Christie’s *The ABC Murders* [1936], Christianna Brand’s *Heads You Lose* [1941] and *Police at the Funeral* [1931], and *Traitors Purse* [1941] by Margery Allingham. The latter text is discussed in the context of a culminating discussion about irrationality in crime fiction. Walton demonstrates how modernist and psychoanalytic energies inspired authors such as Allingham to subvert the crime genre’s rationalist conventions.

In keeping with materialist trends in modernism and intermodernism, the *Journal of Modern Literature* devoted an issue to ‘Space and Place’ which includes two articles on buildings in Jean Rhys: Emma Zimmerman’s “‘Always the same stairs, always the same room’: The Uncanny Architecture of Jean Rhys’s *Good Morning, Midnight*’ (*JML* 38:iv[2015] 74–92) identifies Sasha Jansen’s Parisian hotel in *Good Morning, Midnight* [1939] as more than a mere backdrop to her wandering existence. The hotel functions not only as a symbol for modern transience and urban detachment, but as a central structuring device for Rhys’s tale. Just as Freud’s essay, *The Uncanny* performs a certain undecidability or uncanniness in the relaying of its argument, so Rhys’s narrative structure in *Good Morning, Midnight* refuses any clear and determinate psycho-spatial logic. Sasha’s narrowly circumscribed wandering to and from the hotel evoke the experiences of a deracinated modern urban condition; the hotel’s ambivalent status as both sanctuary from the streets and public meeting ground epitomizes the erosion of public and private boundaries in the modern era. Moreover, the familiar impersonality of Sasha’s hotel room functions as a synecdoche and spur for voluntary and involuntary remembrances and the continued return of her repressed past. Katherine C. Henderson’s ‘Claims of Heritage: Restoring the English Country



House in *Wide Sargasso Sea*' (JML 38:iv[2015] 93–109) identifies the great house of Thornfield Hall in *Wide Sargasso Sea* as wholly constitutive for Rhys's message. Critical opinion of this novel, which was begun in the 1940s but not published until 1966, has been divided: for many of Rhys's British contemporaries in the 1960s its meaning was dependent on a reading of Brontë's 'parent text', *Jane Eyre*; for subsequent postcolonial critics, it works as an autonomous Caribbean novel. Contesting this critical division, Henderson argues for a re-evaluation of the novel's position in the British and postcolonial canon. Central here is Henderson's account of British preservationist impulses in the mid-century, when the English country house was pushed to the forefront of national culture and identity, courtesy of the National Trust. The exploitative and turbulent relations upon which these great houses were built was consciously nullified, their sturdy foundations repackaged as emblems of British endurance, domestic stability, and timeless grandeur. For Henderson, this conscious reinscription of the past, with its convenient erasure of colonial history, is a direct target for Rhys. Hence the insufficiency conventional interpretations of the novel: through Thornfield Hall, *Wide Sargasso Sea* dramatizes 'the multiplicity and conflict within the space of "essential Englishness"' (p. 96). Rhys's country house asserts the impossibility of purging either English heritage or modern postcolonial consciousness from the past oppressions of empire.

*Wide Sargasso Sea* was also the subject of Amreen Hai's "'There is always the other side, always'": Black Servants' Laughter, Knowledge, and Power in Jean Rhys's *Wide Sargasso Sea*' (Mo/Mo 22:iii[2015] 493–521), which discusses recent postcolonial debates concerning the critical agency of Christophine, Rhys's previously overlooked servant character.

This year marked the seventieth anniversary of the first publication of Evelyn Waugh's *Brideshead Revisited* on 28 May 1945 and D. Marcel DeCoste's *The Vocation of Evelyn Waugh; Faith and Art in the Post-War Fiction* begins with a discussion of aestheticism in that novel as a response to declining faith. DeCoste presents Waugh's cautionary message here and in the less favoured later fictions, such as *Love Among the Ruins* [1953], *The Ordeal of Gilbert Pinfold* [1957], and *Unconditional Surrender* [1961], as both an artistic endeavour and an enactment of his Catholic vocation. Articles on Waugh's life and oeuvre elsewhere include Alex Murray's 'Decadence Revisited: Evelyn Waugh and the Afterlife of the 1890s' (Mo/Mo 23:iii[2015] 593–607), which addresses incidental elements of Waugh's aesthetic decadence and disdain for periodization; Muireann Leech's "'Do Not Analyse the Self': A Little Learning as Evelyn Waugh's Catholic Anti-Autobiography' (PSt 37:ii[2015] 112–27) examines Waugh's impersonal or anti-subjective approach to autobiography writing; Sławomir Koziol's 'Between a Butterfly and a Cathedral: The Question of Art in *Brideshead Revisited*' (Misc 52[2105] 69–87) explores Waugh's aesthetic attitudes and the influence of Roger Fry in *Brideshead Revisited*; Robert G. Walker's 'The Rough-Hewn Patterns of Evelyn Waugh's *Sword of Honour*' (SR 123:iv[2015] 674–84) addresses Waugh's late trilogy of novels.

*C.S Lewis's List: the Ten Books that Influenced Him Most*, edited by David Werther and Susan Werther, contains ten essays on ten books identified by

Lewis as the most influential for his vocational and philosophical outlook on life. As David C. Downing points out in the foreword (pp. xi–xiii), Lewis was a voracious reader, and this was not the only list of influential books he was invited to compile. This particular list of ‘dead white males’ is handled by a roster of esteemed philosophers and literary critics, most with expertise in aspects of Christian or spiritual exegesis. Whether or not Lewis’s list would ‘make an excellent starting point for a Great Books curriculum’ (p. xii) is open to debate, but as a starting point for this particular dead white male the collection is a rich resource. Of course, for Lewis scholars, the chapters on less predictable entries will be of greatest interest. George MacDonald was Lewis’s self-professed ‘master’, and David L. Neuhouser provides a masterful opening chapter on the influence of his *Fantastes*, with appendices detailing concrete examples of his influence and a chronology for Lewis’s reading of his works (pp. 9–30). Perhaps less anticipated in Lewis’s list is his poetic preference for George Herbert’s *The Temple* over the great epics of Dante or Milton. Don W. King uses archival material to demonstrate the poet’s role in reviving his faith, in part thanks to Herbert’s evocations of a very personal relation, lived out in his day-to-day existence (pp. 67–92). Another potentially surprising entry is Charles Taliaferro’s account of the little-known *Theism and Humanism* by Arthur James Balfour, the first earl of Balfour and British prime minister between 1902 and 1905 (pp. 201–17). Lewis’s work lacks decisive allusions to Balfour, and so Taliaferro combines correspondence records with an in-depth analysis of Balfour’s theistic philosophy, which, based upon his self-professed import for Lewis, can endow our appreciation of his philosophical reasoning.

The faith referenced in Michael Tomko’s *Beyond the Willing Suspension of Disbelief; Poetic Faith from Coleridge to Tolkien* has less to do with theism and more to do with artistic redemption and the possibility for modes of imaginative enlargement in an age of critical scepticism. The discussion is pitched rather more towards Coleridge, Romanticism, and Shakespeare than it is towards Tolkien or the twentieth century. Nevertheless, chapter 1 presents *The Hobbit* [1937] as an allegory for imaginative adventure and the transgression of bourgeois norms (pp. 19–64). A final chapter presents a distinction between poetic ‘enchantment’, which is collaborative and productive, and poetic ‘magic’, understood as a mode of domination, analogous to ideology or propaganda (pp. 109–44). Tomko frames this distinction through an exchange between the wizard characters Saruman and Gandalf in *The Lord of the Rings* [1954–5].

A vocational quality also permeates Ronald Zigler’s treatment of socio-ideological prophecy in *The Educational Prophecies of Aldous Huxley; The Visionary Legacy of ‘Brave New World’, ‘Ape and Essence’ and ‘Island’*. Drawing upon Huxley’s manifold non-fiction publications, Zigler reads Huxley’s one utopian and two dystopian novels in light of his progressive and countercultural lifestyle practices and beliefs, which included yoga, drug-taking, and pacifism. More specifically, Zigler reads these works in light of what he fulsomely conceptualizes as the portrayal of distinctive ‘neurocultural ecosystems’ (p. 19). As the term suggests, these ecosystems involve more than ideology alone; or rather, they invoke worlds wherein the cultural, institutional, and technological components of ideology are supplemented by

neurochemical elements. Ideology is thus reconceived as an all-encompassing ‘neurocultural’ landscape. The novels under consideration present three such distinctive landscapes: the soma-suffused *Brave New World* [1931], the irradiated *Ape and Essence* [1948], and the utopian hallucinogenic *Island* [1962]. They are cautionary tales from the mid-century with identifiable elements in our own twenty-first-century environment. Huxley’s percipience in these novels merits serious attention, Zigler argues, despite the critical contempt commonly reserved for later works like *Island*. The aim of the study is both ‘descriptive’ and ‘prescriptive’ (p. xi), however, and Zigler identifies the works’ contemporary foreshadowings in order to promote Huxley as both writer and social pedagogue.

In *A Guide to the Graham Greene Archives*, John Wise and Mike Hill continue collating an authoritative index of Greene’s writings. The first volume, published in 2012, listed and contextualized his published output. In this volume, they provide an invaluable guide to the nearly sixty worldwide repositories of archival material relating to Greene. The majority of the archives detailed are not widely known; they incorporate a fascinating array of documents including dream diaries, notebooks, business transactions, working manuscripts, and Greene’s prolific correspondence with family, friends, and an array of public and literary figures including Edith Sitwell, Tom Stoppard, Kim Philby, and Ronald Harwood.

(c) *James Joyce*

Among the highlights of 2015 in Joyce studies are two methodologically distinct but equally significant monographs. Luke Gibbons’s *Joyce’s Ghosts: Ireland, Modernism and Memory* provides a working through of historical legacy that represents a fitting return of the repressed: as the centenary year of the Easter Rising approached, Gibbons’s title calls up the spectral form in all its manifestations. The central argument is that ghosts in Joyce do not have a primarily personal dimension but represent a failure to internalize memory of events that have not yet attained the aspect of history. It encapsulates all the ghosts of modernity, its unseen forces political and economic, and, in this case particularly, colonial, suggesting that social history is inseparable from personal trauma and that the failure to process that trauma results in its breaking through as hauntings; these are spectres not of the Gothic but the Freudian tradition. In this way, ghosts escape psychological explanation and personal subjectivity, attaining a public dimension; interiority in Joyce therefore becomes expressive of permeable bounds, even within the mind itself. This liminal blurring of inner and outer trauma becomes a condition of modernity both personal and political, as colonialism itself prevents self-formation: thus Joycean ghosts cannot be explained away by recourse to models of the self understood as contained by proper limits. Instead, they are indicative of that subjection, the permeability at the limits of which is itself a formation of a haunting that is collective and, moreover, modernist in character. In this, the urban city and the subject interact as ghosts, and trouble the distinction between self and environment, private memory and communal